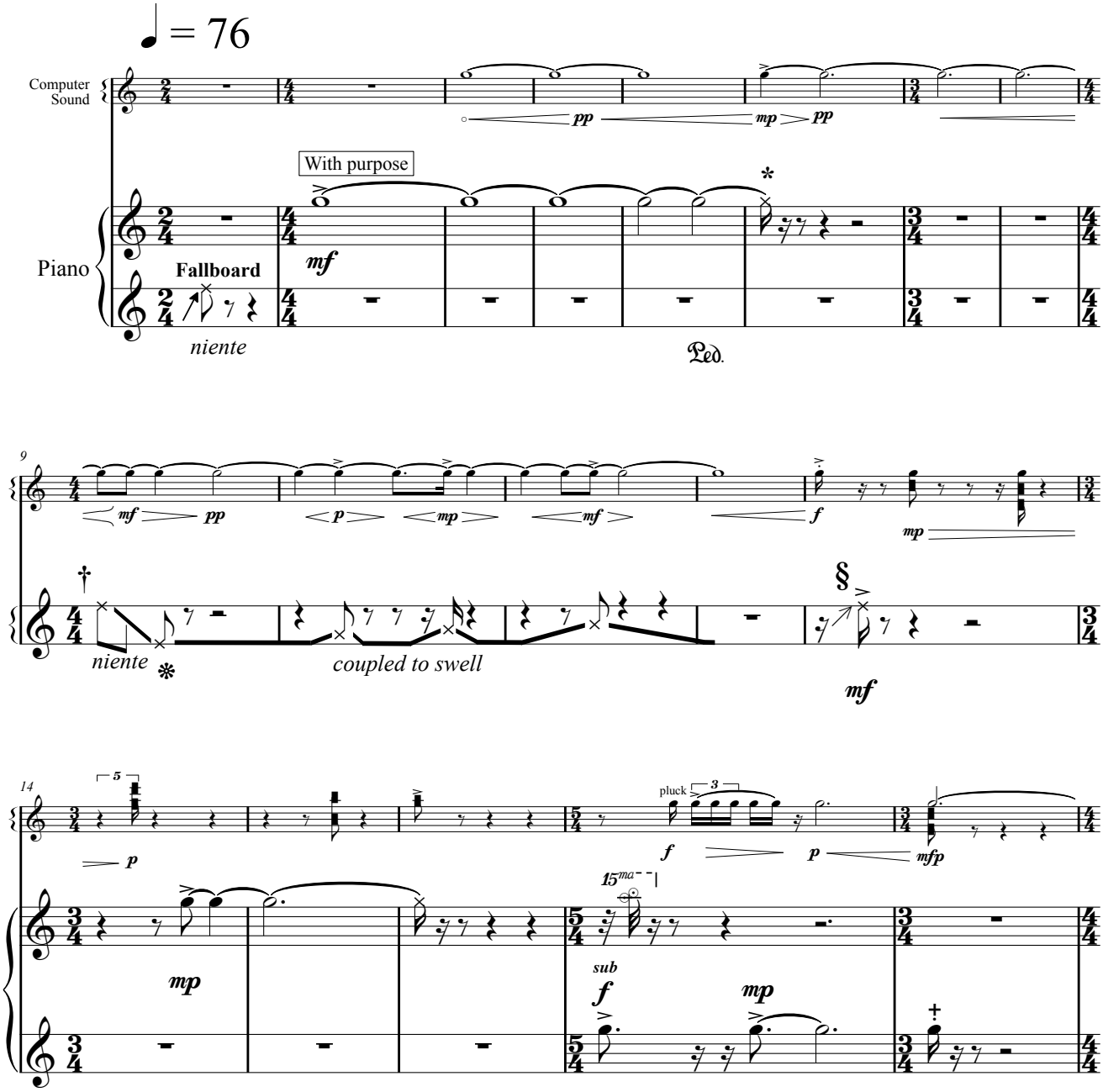
Liquid Study no. 2

for piano and computer sound

dedicated to Ian Buckle

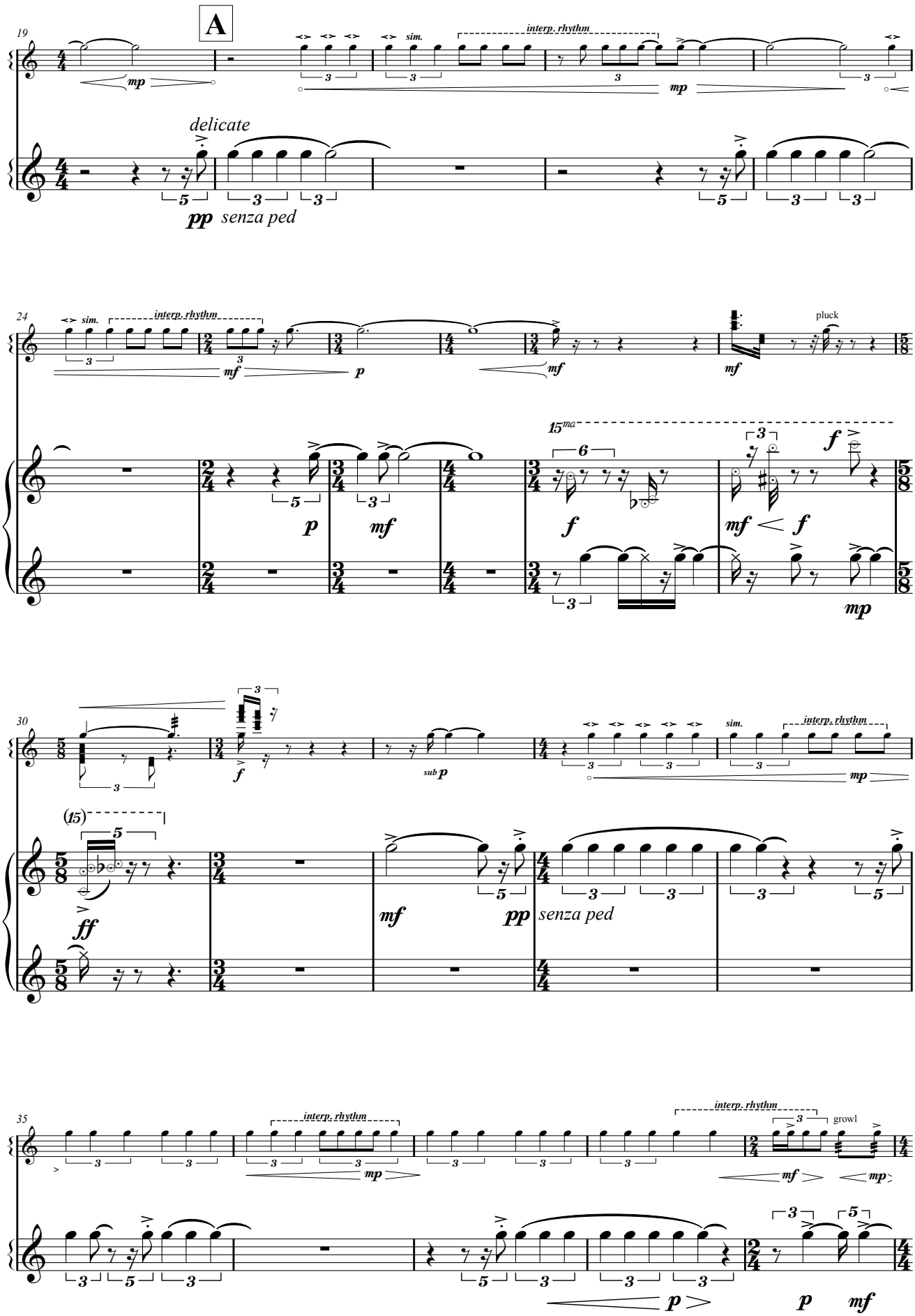
Benjamin Hackbarth

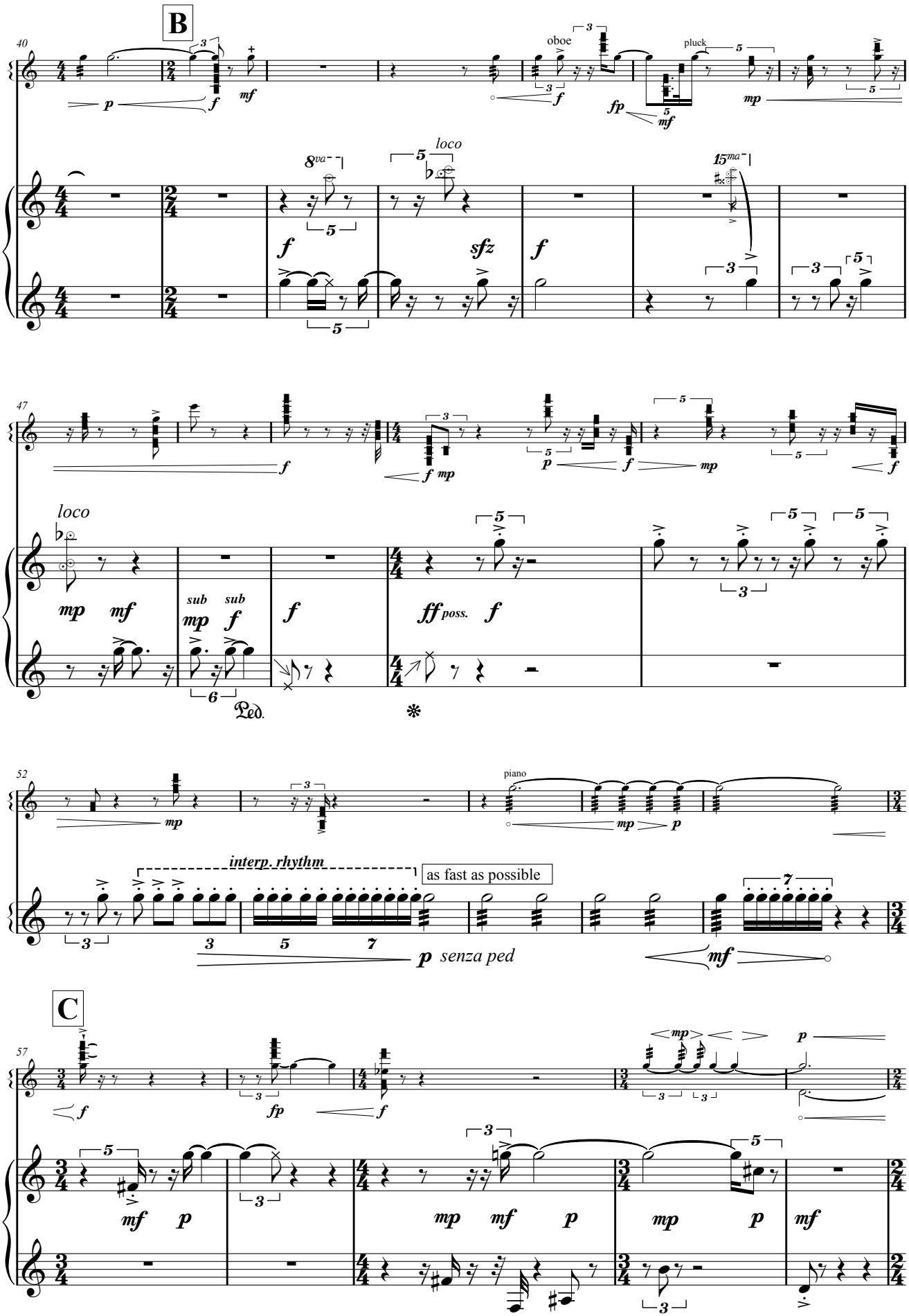


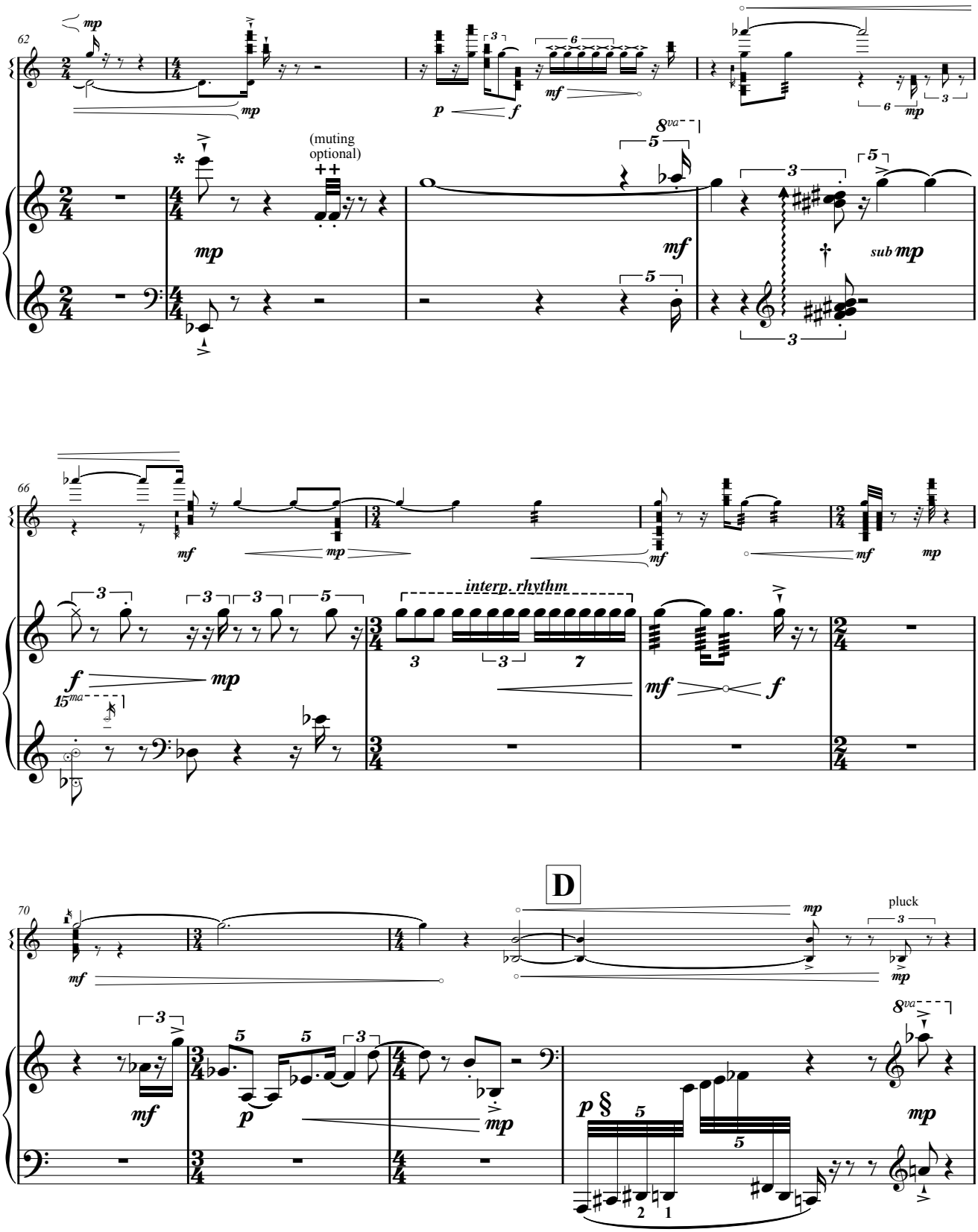
* You briskly and overtly lift your finger off of the key, convinced that this will stop the sound of the note (somewhat naively since the pedal is depressed). To your surprise, after a brief and coordinated warble in the electronic sound, the sustain continues and the crescendo resumes.

† - In an effort to stop the sound, you silently close the fallboard. As you do so, the electronic sound transforms at the same speed as your motion, creating a high, tinny sound trapped in the space between.

§ - Having had enough, you throw the fallboard open, deciding to play along.


19
A
mp
sim.
interp. rhythm
mp
delicate
pp senza ped
24
sim.
interp. rhythm
mf
p
mf
mf
pluck
15ma
p
mf
f
mf < f
mp
30
f
sub p
sim.
interp. rhythm
mp
(15)
ff
mf
pp senza ped
35
interp. rhythm
mp
interp. rhythm
growl
mf
mp
p
p
mf

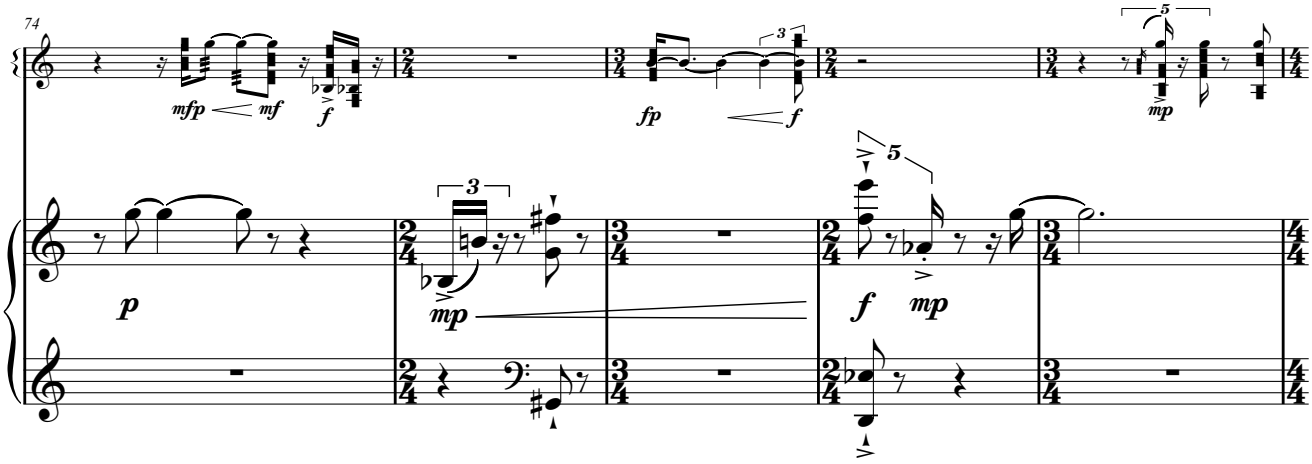

B
40
oboe
pluck
loco
47
loco
sub sub
Ped.
52
piano
interp. rhythm
as fast as possible
senza ped
C
57

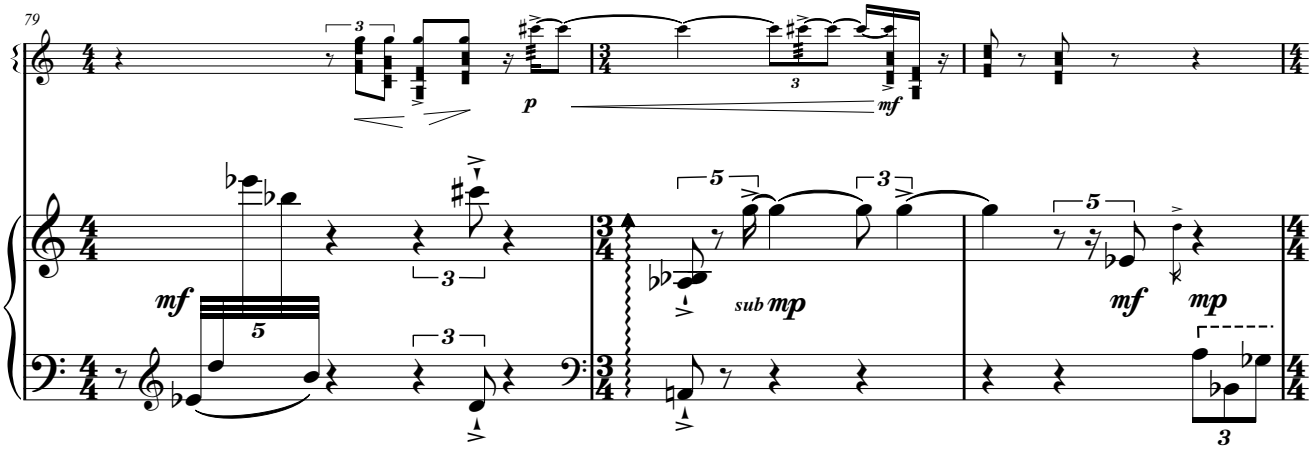


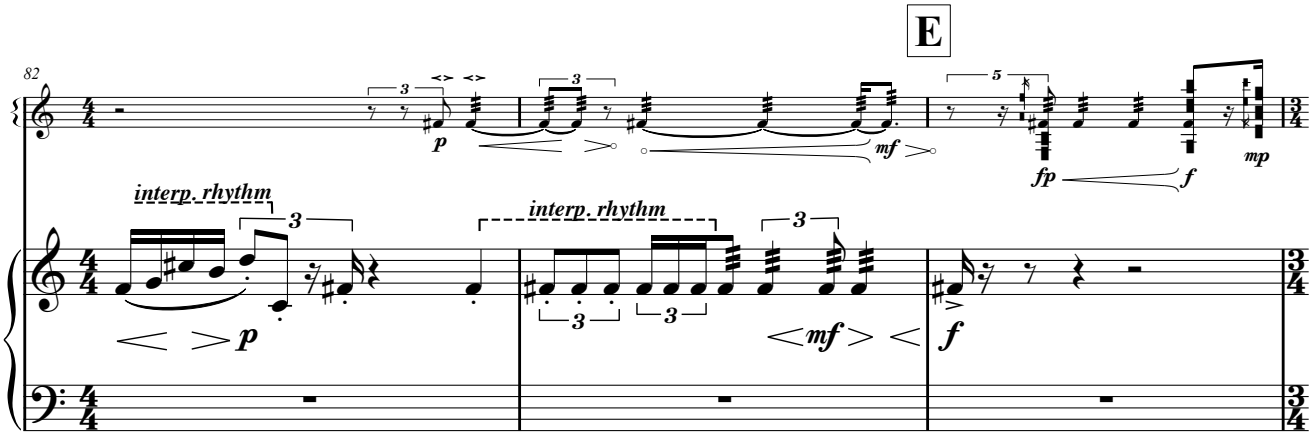
* Staccatissimo are always aggressively short and intense, even at soft dynamics

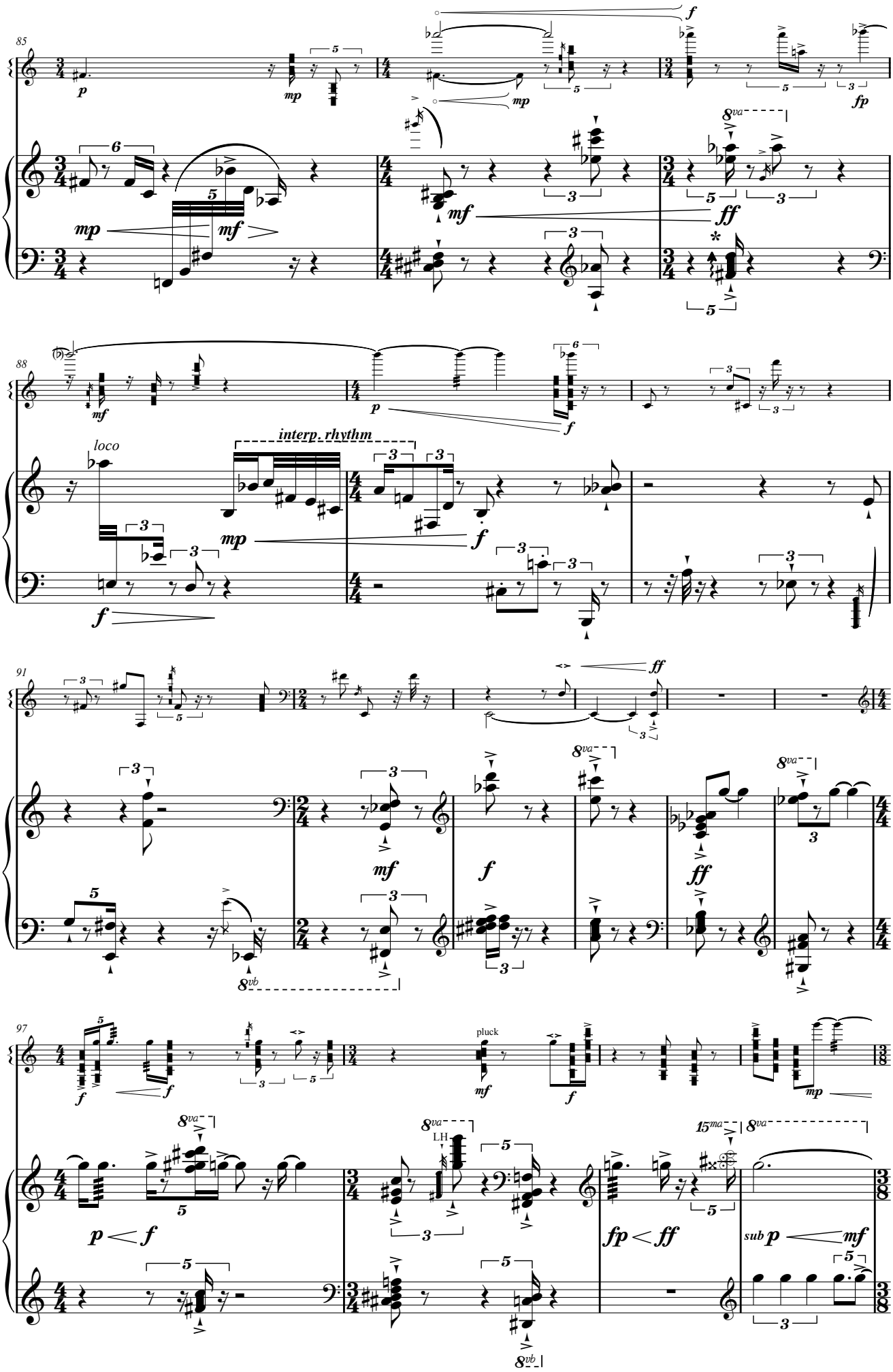
† Arpeggios are always very fast, almost as a fast a vertically aligned chord. Cold and crisp, never lush or romantic in sound.

§ Rapid slurred passages are always smeared and ghosted, never overly articulate or crisp.

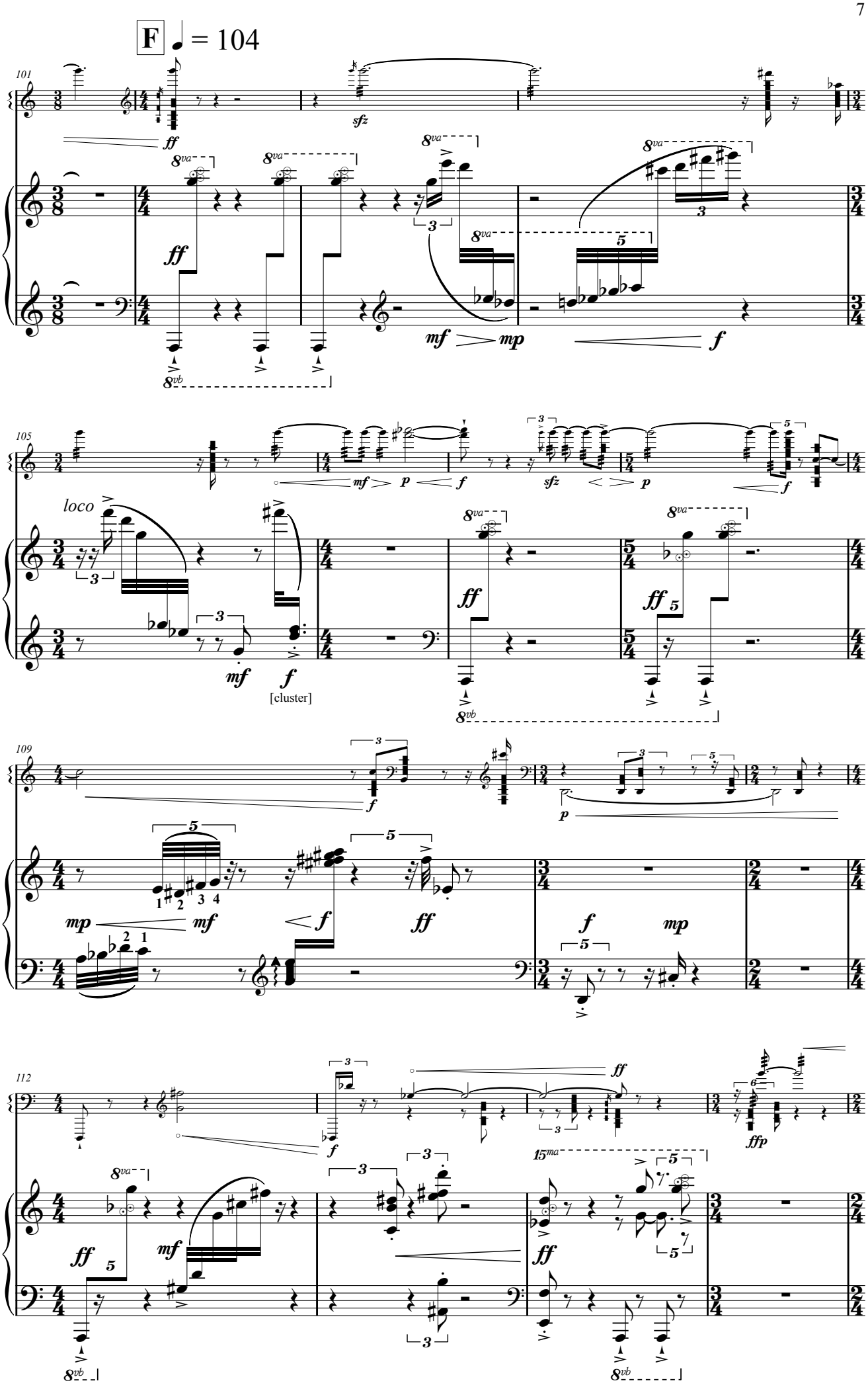

74
mfp
mf
f
fp
f
mp
p
mp
f
mp

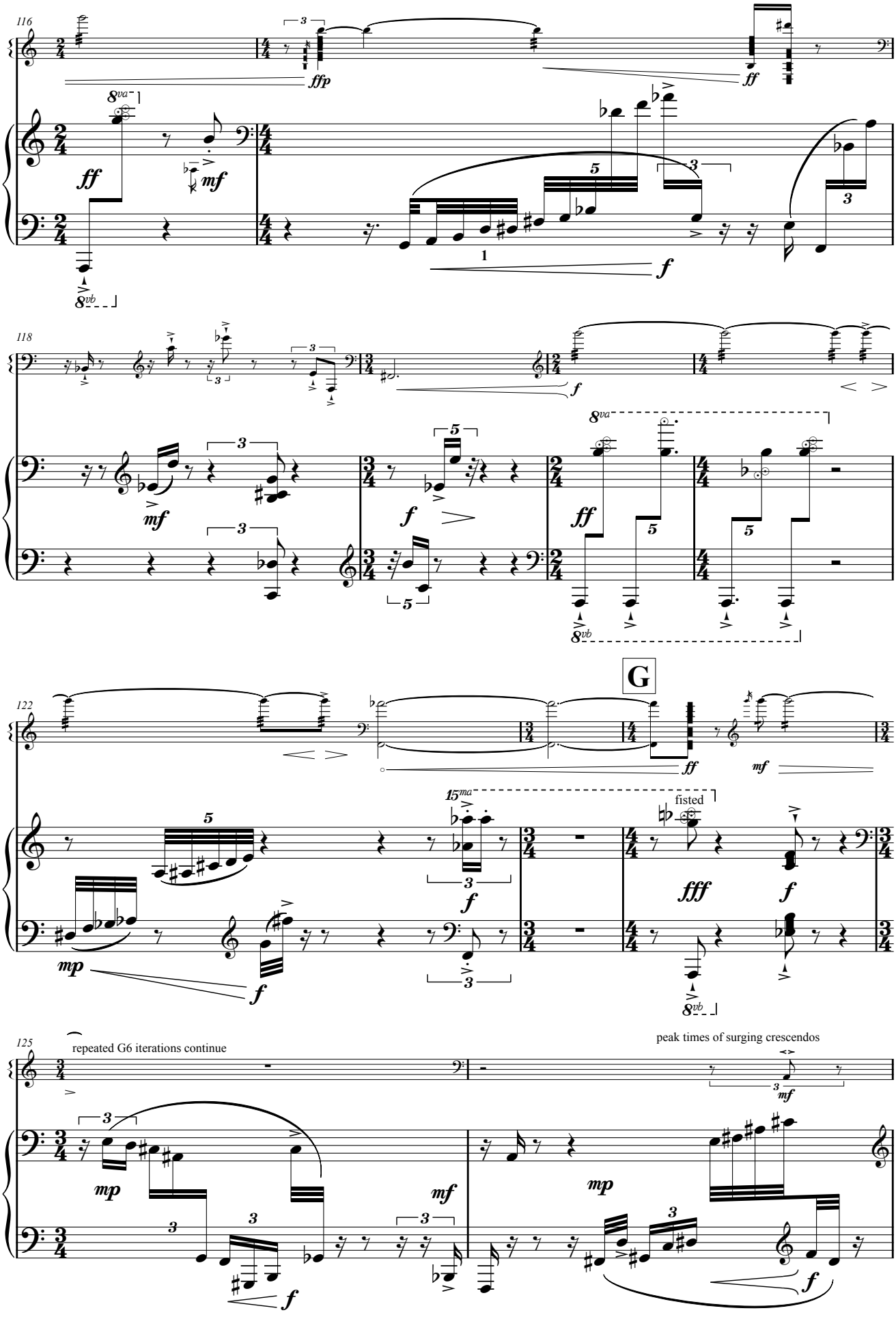

79
p
mf
mf
sub mp
mf
mp

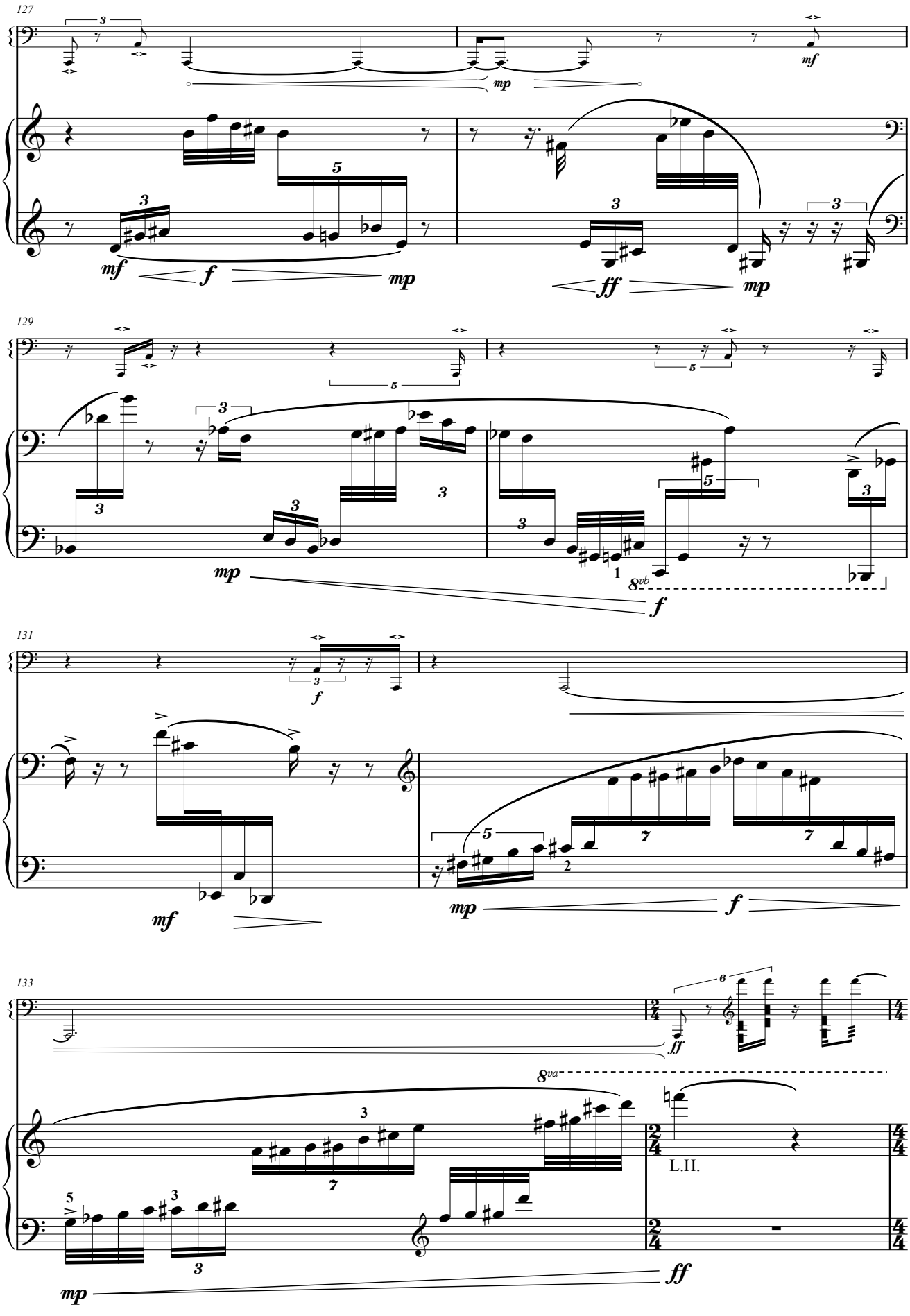

E
82
p
mf
fp
f
mp
interp. rhythm
interp. rhythm
p
mf
f

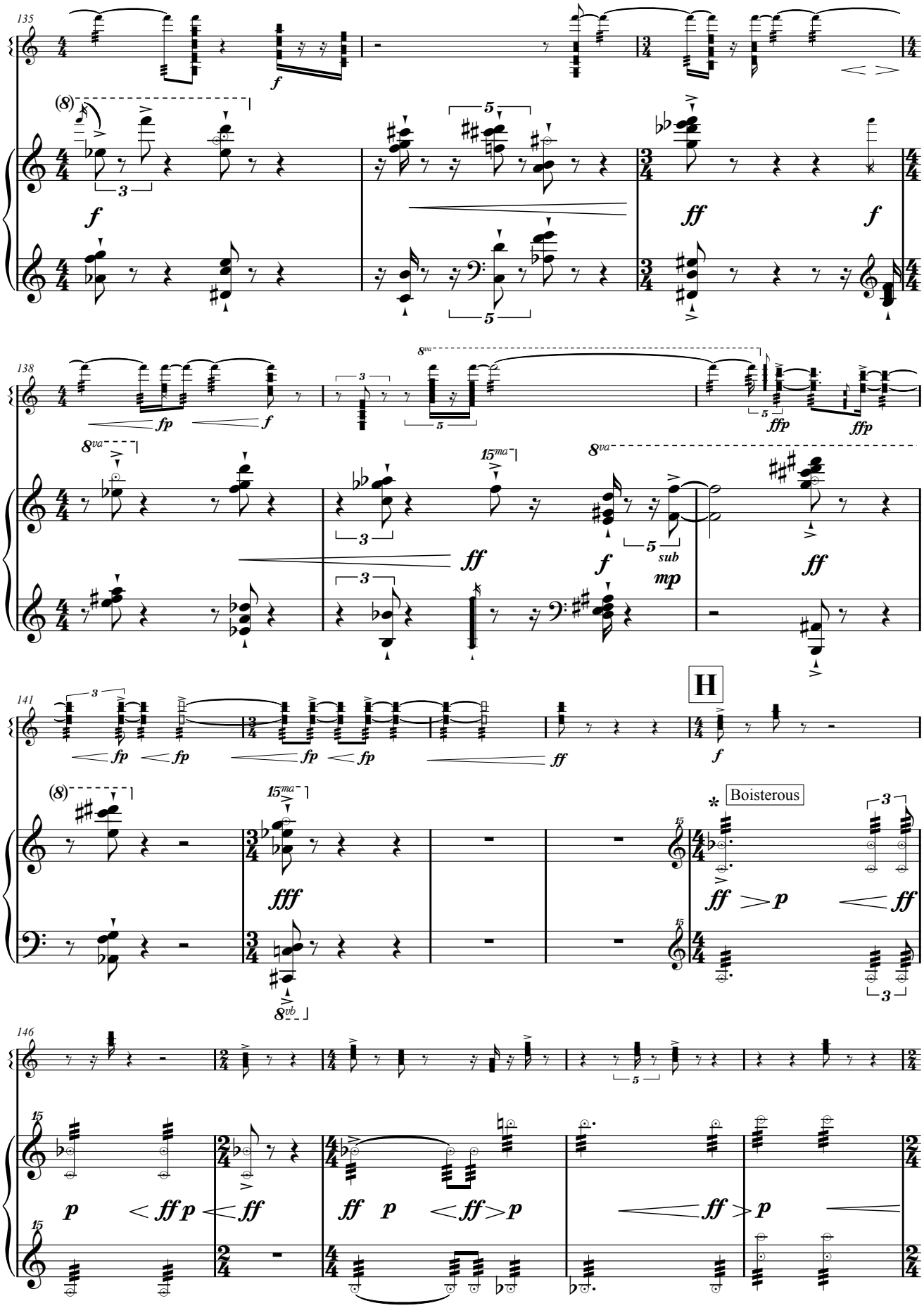


* - All clusters are fully chromatic.

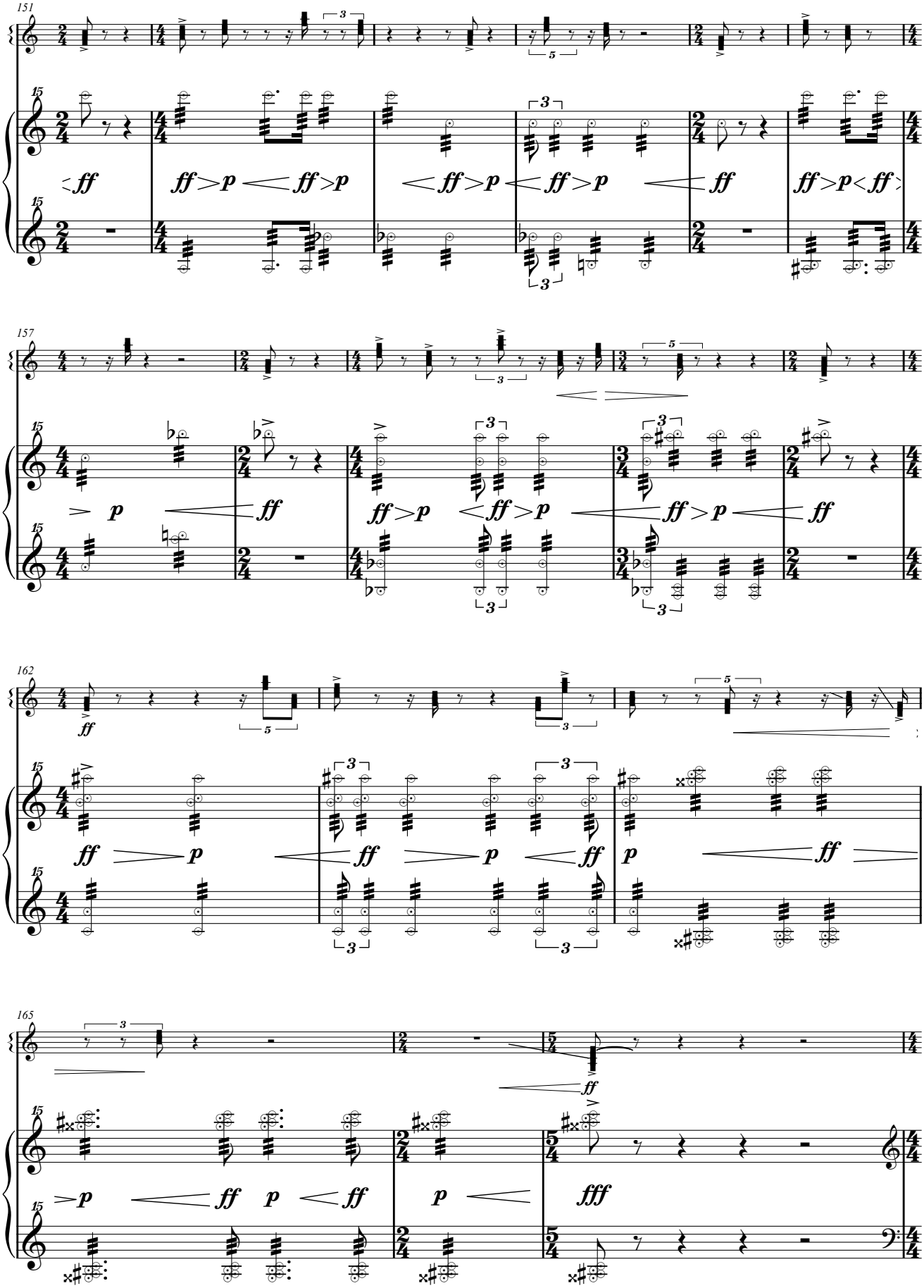

F
= 104
101
105
109
112
loco
[cluster]

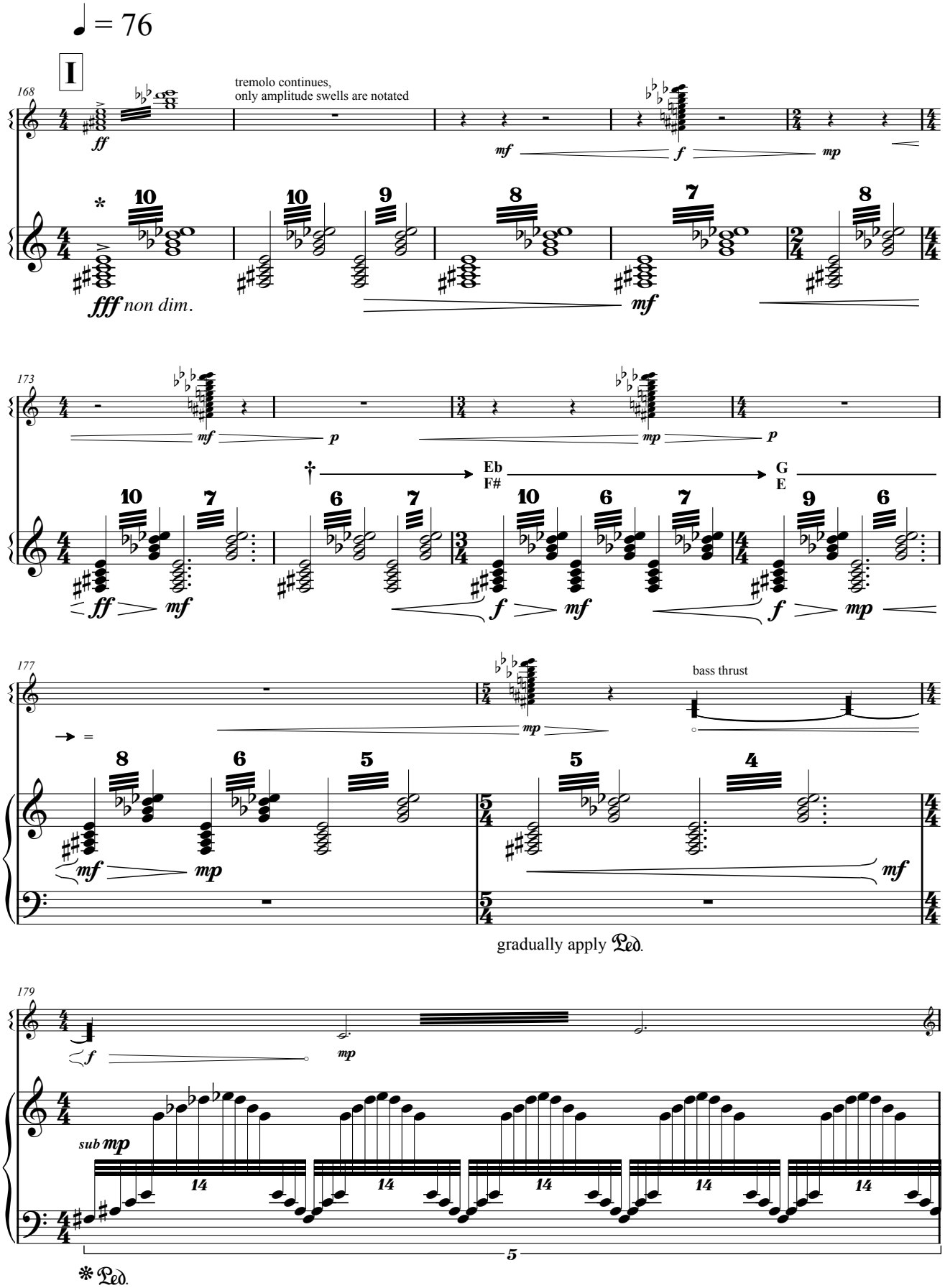

116
118
122
G
fisted
125
repeated G6 iterations continue
peak times of surging crescendos


127
mf
mp
mf
f
mp
ff
mp
129
mp
8vb
f
131
f
mf
mp
f
133
ff
8va
L.H.
mp
ff

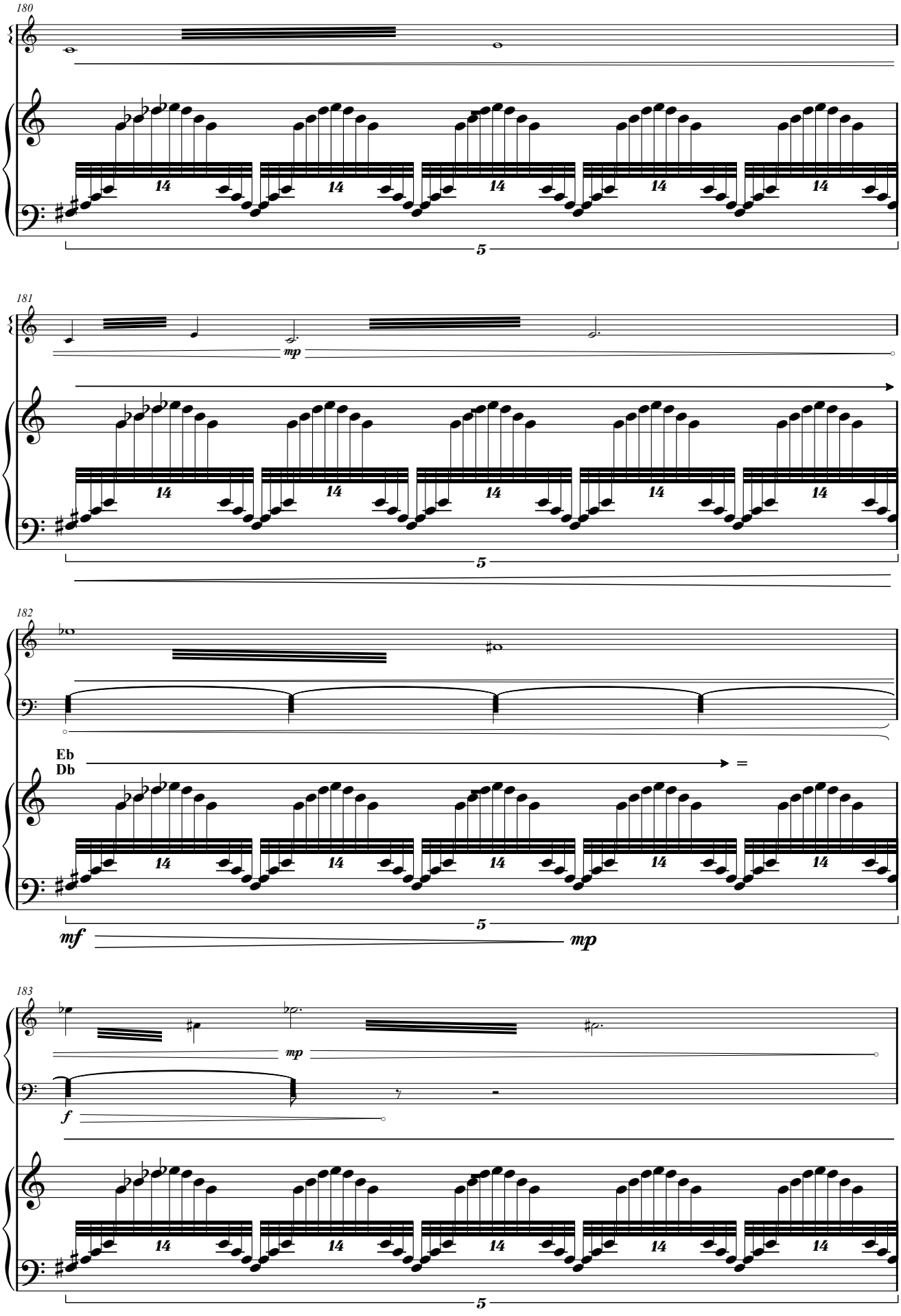


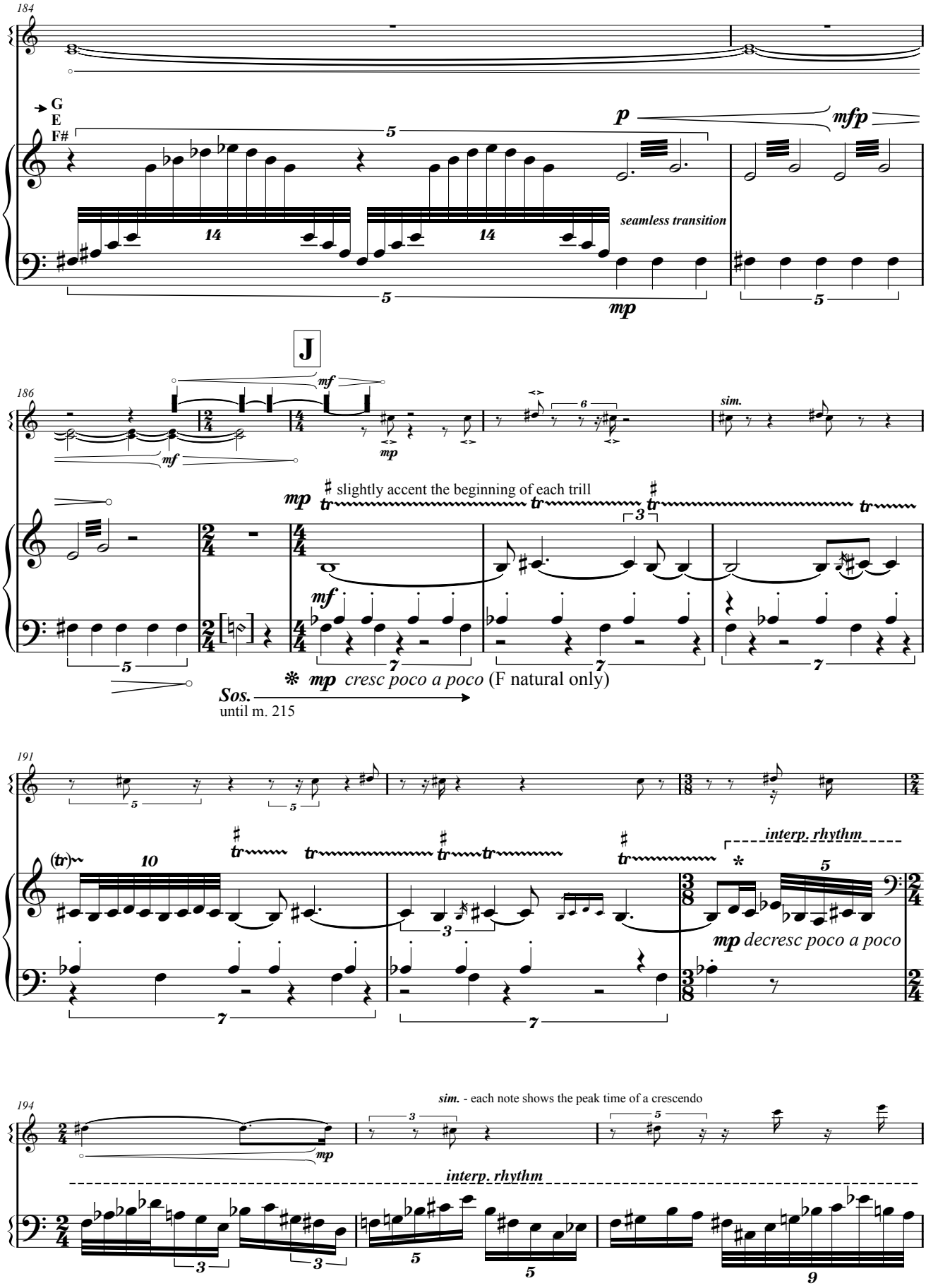
* - Continuously and savagely tremolo back and forth between LH and RH. Dynamic surges should sound belaboured, as if heaving and hoeing a massive weight.

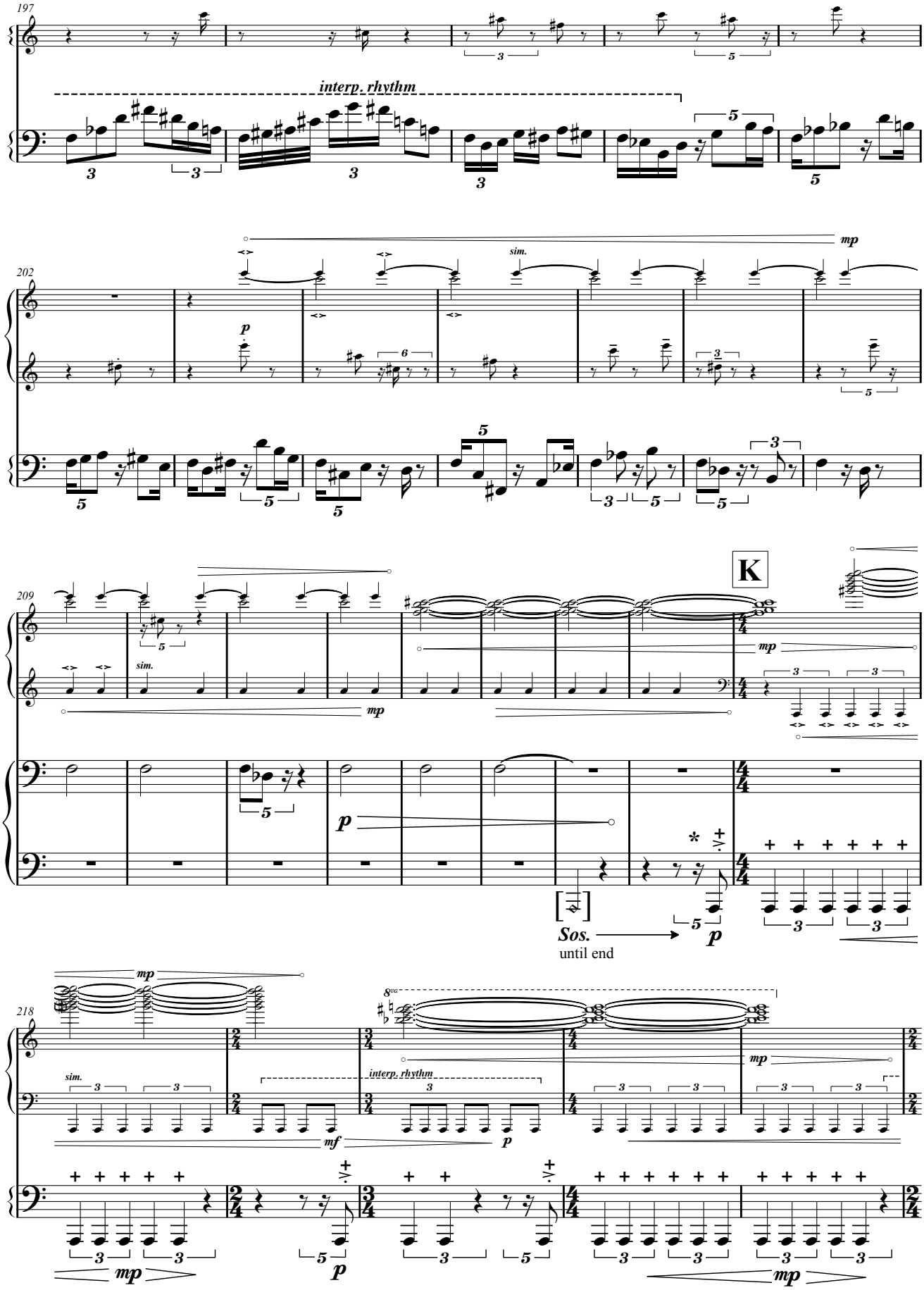

151
157
162
165
ff
p
fff



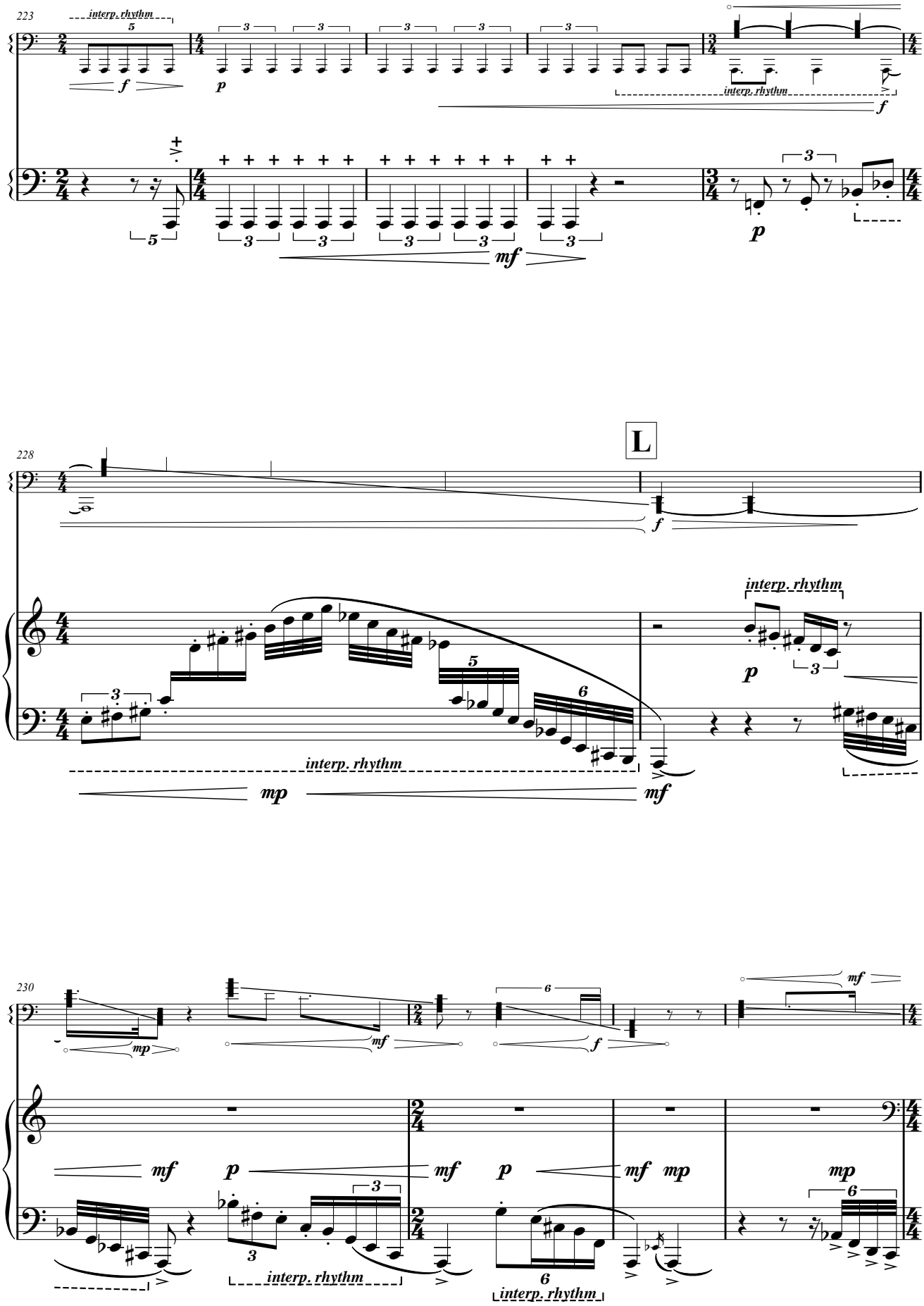
† - Over the duration of the arrows, gradually make more promienent the indicated pitches in the gesture.
An "=" symbol indicates that all notes are to be played with equal amplitude.

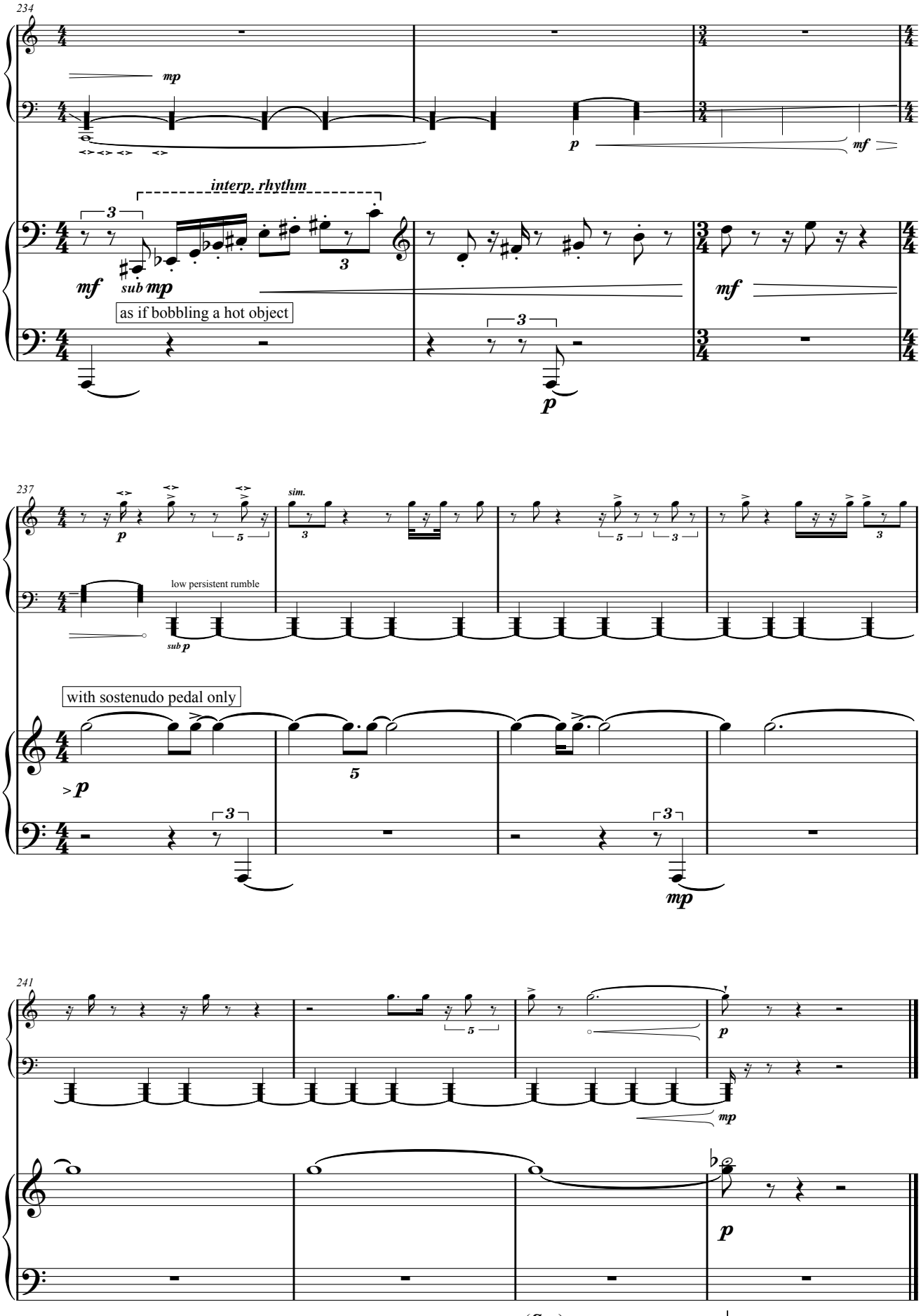

180
181
mp
182
Eb
Db
=
mf
mp
183
mp
f
14
5


184
G
E
F#
p
mfp
seamless transition
mp
J
186
mf
mp
sim.
mp
slightly accent the beginning of each trill
mf
mp cresc poco a poco (F natural only)
Sos.
until m. 215
191
(tr)
interp. rhythm
mp decresc poco a poco
194
sim. - each note shows the peak time of a crescendo
mp
interp. rhythm



* - Half mute the string such that it is slightly resonant. Over the course of each gesture, move the muting finger gradually from 1.5 inches from the peg to 0.5 inches from the peg, creating an audible difference in the harmonics that are emphasized. Create staccato with additional muting pressure.


223
interp. rhythm
f
p
mf
228
L
interp. rhythm
mp
mf
230
mp
mf
f
p
mf
mp
interp. rhythm



15 February 2017
Liverpool, UK